

New Victor Records *for* February 1916



Including an alphabetical and subject list
of all records issued since the printing
of the November 1915 Record Catalogue.



ALDA



BRASLAU



CULP



ELMAN



GLUCK



HEMPEL



KREISLER



MARTINELLI

Artists who have made Red Seal Records for February

New Victor Records

for February 1916

These records are the latest additions to the great Library of Music which is listed in the Victor Record Catalogue. A new Supplement is issued on the 28th of every month the records being available on and after that date.

RED SEAL RECORDS

(In Alphabetical Order)

ALDA, Frances

74449 Chanson Provençale (Eva Dell' Acqua) 12-in. \$1.50

This lovely song, which is inspired by the music of the cicada, that Provençale insect whose song is said by the peasants to be a happy omen, is given by Mme. Alda with much simplicity and charm. (In French.)

BRASLAU, Sophie

64541 Bid Me Good-Bye (Weatherly-Tosti) 10-in. \$1.00

No Italian song writer of the present day enjoys such a wide popularity as Francesco Paoli Tosti. He is, however, more English than Italian, owing to his long residence in London and his numerous ballads written to English text. For more than half of his sixty-odd years Tosti, a native of Abruzzi, has lived in England, a naturalized British subject for most of that time. He has instructed several members of the Royal Family in the way they should go musically, he was pianist to the late Duchess of Cambridge, and for many years he has been Master of Music at the State Concerts in London and at Windsor. The recent knighting of the veteran composer by the King of England (which adds "K" to his long-standing decoration of C. V. O.—Commander of the Royal Victorian Order), adds new interest to his compositions, of which many millions have been sold. "Bid Me Good-Bye" is a fine specimen of Tosti's work, which still retains much of its popularity. Miss Braslau sings it extremely well, with a distinct enunciation of the beautiful words.

If in your heart a corner lies that has no place for me,
You do not love me as I deem that love should ever be.
Is there a single joy or pain that I may never know,
Take back your love, it is in vain, bid me good-bye and go.

You do not love me, no!
Bid me good-bye and go.
Good-bye, good-bye, 'tis better so,
Bid me good-bye and go.
Bid me good-bye and go,
Good-bye!
Eid me good-bye and go!

RED SEAL RECORDS—Continued



An Evening with Schubert

From the painting by Julius Schmid

CULP, Julia

64492 *Im Abendroth* (*In the Sunset Glow*) (Schubert) 10-in. \$1.00

Schubert's published songs number six hundred and three, and the works of more than one hundred poets were used in these settings. *Im Abendroth* is by Karl Lappe, a popular German poet; born 1774; died 1843.

It would seem impossible to imagine a more perfect rendering than that which Mme. Culp gives of this serene and beautiful number. Loveliness of voice, splendid diction, thoughtful interpretation—these are phrases which occur to the music-lover while listening to this record.

For the added enjoyment of hearers not familiar with the words, both the German text used by Mme. Culp, and the translation by Dr. Theo. Baker (from the Schirmer Schubert Album) are given.

GERMAN

O, wie schön ist deine Welt,
Vater, wenn sie golden strahlet,
Wenn dein Glanz hernieder fällt
Und den Staub mit Schimmer malet,
Wenn das Roth, das in der Wolke blinkt,
In mein stilles Fenster sinkt.

Könnt' ich klagen, könnt' ich zagen,
Irre sein an dir und mir?
Nein, ich will im Busen tragen
Deinen Himmel schon all hier,
Und dies Herz, eh' es zusammenbricht,
Trinkt noch Gluth und schlürft noch Licht.

ENGLISH

O, how fair Thy world is dight,
Father, when it golden gloweth,
When Thy falling radiance bright
Shining o'er the dust outgoeth!
When the crimson in the cloud that beams,
Thro' my silent window streams.

Can I ever pine or waver?
Lose my faith in One so kind?
No, in truth I will persevere
Here on earth a Heav'n to find.
And this heart, before 'tis quench'd in night,
Shall imbibe Thy glorious light!

Copy't G. Schirmer.

RED SEAL RECORDS—Continued

ELMAN, Mischa

74459 Mélodie (*Air from "Orfeo"*) (Gluck) 12-in. \$1.50

A lovely melody in D Minor from the pantomime or ballet in Act II of "Orfeo." This classic gem, which has been arranged for the violin by Wilhelmj, is played by Elman with simplicity and luscious beauty of tone. The pianoforte accompaniment is by Walter H. Golde.

GLUCK-REIMERS

87183 Hans und Liesel (*Hans and Lisa*) (Folk Song) 10-in. \$2.00

Admirers of the Gluck-Reimers duets will be delighted with this February record, as the singers have chosen another German folksong, the familiar tale of Hans and Lisa. The melody was written by Franz von Woyna, but the author of the verses is unknown. (In German.) The translation, is from Schirmer's admirable "Songs of Germany."

GERMAN

Und der Hans schleicht umher,
Trübe Augen, blasse Wangen,
Und das Herz ihm befangen,
Und der Kopf ihm so schwer.
Und die Liesel vor der Thüre,
Rothes Mieder, gold'ne Schnüre,
Schaut hinauf nach dem Himmel
Und sieht den Hans nicht an.

Und er bittet und fleht,
Und er zupft sie am Zöpfchen,
Und die Liesel hält's Köpfchen
Schon halb umgedreht;
Und sie lacht schon und zieht's Mäulchen,
Und sie zierte sich noch ein Weilchen,
Und dann küsst sie den Hans und
'S ist Alles wieder gut.

ENGLISH

So poor Hans sidles round,
Pale his cheeks and sad his eyes are,
All for love of his Lisa,
And his head hanging down.
Lisa there, the door is gracing,
Scarlet bodice, golden lacing,
Gazing high towards the sky, but
She will not look at him.

So he begs and he prays,
And her pigtail he twiches,
And by this time the witch's
Little head turns halfways.
But she pouts so's not to smile yet,
And she bridles for awhile yet;
Then she kisses her Hans, and
So all is well again.

Copy't G. Schirmer.

HEMPPEL, Frieda

88541 Ben Bolt

(English-Kneass) 12-in. \$3.00

No song of the past century achieved a wider popularity than this favorite "Ben Bolt." The poem was written in 1842 by Dr. Thomas English, and set to music by Nelson Kneass in 1848, at Pittsburgh. Alice promptly became the pet of the public, and the air was sung and whistled everywhere, even becoming the rage in London—a rare thing in those days. The use of the song by Du Maurier in "Trilby" led to a revival of its success, and it is to-day more popular than ever.

Oh don't you remember sweet Alice, Ben Bolt,
Sweet Alice with hair so brown,
She wept with delight when you gave her a smile,
And trembled with fear at your frown.
In the old churchyard in the valley, Ben Bolt,
In a corner obscure and alone,
They have fitted a slab of granite so gray,
And sweet Alice lies under the stone.

Oh don't you remember the wood, Ben Bolt,
Near the green sunny slope of the hill,
Where oft we have sung 'neath its spreading shade,
And kept time to the click of the mill.
The mill has gone to decay, Ben Bolt,
And the running little brook is now dry,
And of all the friends who were schoolmates then,
There remains, Ben, but you and I.

RED SEAL RECORDS—Continued

KREISLER, Fritz

64542 Songs Without Words (No. 25, "May Breeze") 10-in. \$1.00

Seldom has a work found so rapid and widespread acceptance as the first book of the "Songs Without Words" by Mendelssohn, for which the master received an honorarium of \$24! Five more books followed the first one during Mendelssohn's lifetime, and after his death a seventh book was made up from his unpublished manuscripts.

A "song without words," as may readily be guessed, consists primarily of a melody—a well-defined, clearly balanced tune. The first songs without words charmed the musical world of that period solely because of their real beauty, although possibly the original titles aided in exciting public curiosity. Names were applied by the musical world to the separate selections, such as "Spring Song," "May Breeze," "Spinning Song," "Hunting Song," etc., although Mendelssohn himself, out of the thirty-six numbers, gave titles to only two—"The Venetian Gondola Song" or "Barcarolle," and "Folk Song."

Hans von Bülow once said: "A Song Without Words by Mendelssohn is to me as classic as a poem by Goethe"; and these songs of Mendelssohn have been for a century a delight for the unsophisticated lover of the beautiful.

Fritz Kreisler has used this little number during his recent concert tours with much success. It is difficult to know what to admire most in this player—his noble tone, his manly rhythm, strong bowing, his complete disregard of all technical difficulties, or his lovely *pianissimo*, which almost takes the hearer's breath away. In Kreisler's Victor records all these wonderful qualities have been perfectly and indelibly preserved for all time. Pianoforte by Carl Lamson.

MARTINELLI, Giovanni

64514 Ernani—*Come rugiada al cespite* (The Sweetest Flow'r) 10-in. \$1.00

This fine air is sung in Act I of Verdi's opera, the scene representing a mountain pass in Aragon. *Elvira*, a Spanish lady of rank, is about to be married to the elderly *Don Gomez de Silva*, a Grandee of Spain. *Ernani*, a bandit chief (in reality John of Aragon, become a brigand after his estates were confiscated), loves *Elvira* and resolves to prevent this unwelcome marriage.

Ernani's men, who are encamped in their mountain stronghold, remark at their chief's gloomy appearance, and he tells them that he is powerless to prevent the marriage of his betrothed to the aged *Silva* on the morrow. He describes the peerless *Elvira* in this air, "The Sweetest Flow'r." The bandits offer their lives, if need be, in the service of their chief, and it is decided to rescue *Elvira* that night.

RED SEAL RECORDS—Continued

McCORMACK, John

64497 **When the Dew is Falling** (MacLeod-Schneider) 10-in. \$1.00

Mr. McCormack has given us this month a charming song by one of the most brilliant of the younger American pianists, Edwin Schneider, who has gained much fame, both as an accompanist to several famous singers and as a composer. Mr. Schneider toured with Mme. Gadski for several seasons, and is now with John McCormack, who has been making a distinct impression on his audiences with this beautiful song.

64543 **A Little Bit of Heaven** (Ernest Ball) 10-in. \$1.00

The announcement, in a recent special list, that the greatest of all ballad singers, John McCormack, had made a record of that immensely popular song, "A Little Bit of Heaven," caused a real sensation among Victor audiences. Although Ernest Ball has written a dozen ballads of great popularity, this number stands at the head of the line, and the demand for the McCormack record has been enormous.

The words are printed here by permission of M. Witmark & Sons.

Have you ever heard the story of how Ireland got its name?
I'll tell you so you'll understand from whence old Ireland came;
No wonder that we're proud of that dear land across the sea,
For here's the way me dear old mother told the tale to me:

"Shure, a little bit of Heaven fell from out the sky one day,
And nestled on the ocean in a spot so far away;
And when the angels found it, shure it looked so sweet and fair,
They said, 'Suppose we leave it, for it looks so peaceful there':
So they sprinkled it with star dust just to make the shamrocks grow,
'Tis the only place you'll find them, no matter where you go;
Then they dotted it with silver, to make its lakes so grand,
And when they had it finished, shure they called it Ireland!"

'Tis a dear old land of fairies and of wond'rous wishing 've'lls,
And nowhere else on God's green earth have 'hez such lakes and dells!
No wonder that the angels loved its shamrock-bordered shore,
'Tis a little bit of Heaven, and I love it more and more.

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OBER, Margarete

64506 **Trovatore—Stride la vampa!** (Verdi) 10-in. \$1.00

This highly dramatic number occurs at the opening of Act II, and in it *Azucena* relates to *Manrico* the dreadful story of the death of her mother, who had been burned at the stake as a witch by the father of the present *Conte de Luna*. In the aria she mentally lives again through the scene of her mother's execution, each horrible detail of which is indelibly imprinted upon her memory.

This wild contralto air in the minor, with its deep, rich and ever-



JAMES B. BUSHNELL
McCORMACK



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OBER



APEBA
REIMERS



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SCHUMANN-HEINK



RUFFO



MATZEN
WHITEHILL



©DUPONT
WITHERSPOON

Artists who have made Red Seal Records for February

RED SEAL RECORDS—Continued

changing tones, is well suited to such a grim recital. (In Italian.)

Fierce Flames Are Soaring

AZUCENA:

Fierce flames are soaring, the cruel multitude
Rush to the pastime, laugh in their madness,
Frenzied with pleasure, shouting as vultures cry.
Forth comes the victim, girt with her sadness,
Rough guards with curses drag her amid the crowd,
O'er all the flame rushes upward, accusing
the sky,
The silent sky!

Fierce flames are soaring, bring forth the sacrifice,
Barefoot, ungirdled, in garment sable,
Yells of derision greeted her agony,
Writhing they bound her, 'mid cries as of Babel,
And there they watch'd her scorch at the fiery
stake.
O'er all the flame rushes upward, accusing
the sky,
The silent sky!

RUFFO, Titta

87220 *Tosca—Cantabile di Scarpia* (*Scarpia's Air*) (Puccini) 10-in. \$2.00

The scene of Act II shows a room in *Scarpia's* apartments in the Farnese Palace. When the curtain rises *Scarpia* is shown at his supper, restless and agitated, awaiting the report of his police, who have been sent to arrest *Mario* and *Angelotti*. Hearing *Tosca*'s voice in the apartments of the Queen below, where she is singing at a *soiree*, he sends her a note saying he has news of her lover. He is certain she will come for *Mario*'s sake, and sure that his plans will succeed. He then sings his celebrated soliloquy. *Scarpia* loves such a conquest as this—no tender vows in the moonlight for him! He prefers taking what he desires by force, then, when wearied, he is ready for further conquest. This, in short, is his creed—God has created divers wines and many types of beauty—he prefers to enjoy as many of them as possible.

Mario is brought in by the police, who report that *Angelotti* cannot be found. *Scarpia* is furious, and tries to force *Mario* to reveal the hiding place of the fugitive, but he refuses to speak, and is ordered into the torture chamber adjoining. *Tosca* comes in answer to *Scarpia*'s summons, and is told that *Mario* is being tortured into a confession. Unable to bear the sound of his groans, she reveals the hiding place of *Angelotti*. *Scarpia*, in triumph, orders the torture to cease, but sends *Mario* to prison, telling him he must die. *Tosca* tries to go with him, but is forced to remain.

Then begins the great scene of the opera, which *Scarpia* opens by offering to save *Mario*'s life. *Tosca* scornfully asks him his price, and he proposes that she shall accept his attentions in order to save her lover's life. He then sings his famous *Cantabile*, in which he tells her that he has long loved her and had sworn to possess her. *Tosca* at first scorns him, but when he tells her that *Mario* shall die unless she consents, and exults in his power, her spirit is broken, and, weeping for shame, she agrees to save her lover. (Sung in Italian.)

SCHUMANN-HEINK, Ernestine

87239 *Sapphische Ode* (*Sapphic Ode*) (Brahms) 10-in. \$2.00

This famous *Sapphic Ode* (Op. 94, No. 4), a love song in the style of *Sappho* (Greek lyric poetess, born about 625 B.C., and famous for hymns and odes of exquisite beauty. All her works are lost except

RED SEAL RECORDS—Continued

a hymn to Venus, and short fragments of other poems), is one of the noblest and most impressive of the songs of Brahms, and is written to verses by Hans Schmidt. This simple and dignified setting of Schmidt's poem is one of Mme. Schumann-Heink's favorites, and her singing of it is all but incomparable.

The translation given here is from the excellent "Handbook to Brahms" by Edwin Evans.

Sapphische Ode

Rosen brach ich Nachts mir am dunklen Hage
Süsser hauchten Duft sie als je am Tage
Doch verstreuten reich die bewegten Äste
Thau der mich nässte
Auch der Küsse Duft mich wie nie berückte
Die ich Nachts vom Strauch deiner Lippen pflückte;
Doch auch dir, bewegt in Gemüth gleich jenen
Thauten die Thränen.

Sapphic Ode

Roses did I gather by moon's pale gleaming,
Sweeter far were they than by sun's full beaming;
Yet fell from the branch torn to reach the flowers,
Dewdrops in showers.
Kisses on thy lips in the gloaming planted,
Greater bliss seem'd than to my soul e'er granted,
Yet thine eyes through my fondest vows' renewing;
Tears were bedewing.

WHITEHILL, Clarence

74451 Dream Faces (*Sweet Dreamland Faces*) (Hutchinson) 12-in. \$1.50

A simple and charming old song which was a great favorite a generation or two ago. The melody was also used for a waltz number, and was much in vogue. Mr. Whitehill, whose revivals of "In the Gloaming" and "I Want to See the Old Home" have greatly pleased Victor audiences, sings this old ballad with simplicity and clearness.

WITHERSPOON, Herbert

64528 A Warrior Bold (Edwin Thomas-Stephen Adams) 10-in. \$1.00

Michael Maybrick, J. P., famous as "Stephen Adams," who died recently, was born in 1844 at Liverpool. Thirty years ago Mr. Maybrick was probably the most popular song composer of the day. His first success was "Nancy Lee," which he sang himself in 1878, being a baritone of note and well-known on the concert platform under the name of Stephen Maybrick. Within eighteen months seventy thousand copies of the song had been sold. His next success was "The Midshipmite," which he sang at the St. James' Hall concerts. "The Tar's Farewell," "They All Love Jack," "The Blue Alsatian Mountains," "A Warrior Bold," "Liavana," "Your Dear Brown Eyes" and "Thora" were other songs which caught the popular fancy. Two sacred songs which were highly successful were "The Star of Bethlehem" and "The Holy City." The latter was translated into German, a signal distinction for a ballad, and it is still probably the most frequently heard of Mr. Maybrick's compositions. In 1884 he made a tour of the United States, singing many of his own songs on the concert platform.

"A Warrior Bold," which Mr. Witherspoon has sung so effectively here, is a fine specimen of its kind, with a clearly-defined melody and stirring words. Although Maybrick sold this particular song for five shillings, he eventually made his songs extremely profitable, and left a large fortune.

INSTRUMENTAL RECORDS

17909 { **Mignon Overture—Part I**
 10in. 75c { **Mignon Overture—Part II**

Victor Concert Orchestra
 Victor Concert Orchestra

This overture is full of the grace and delicacy for which Thomas' music is celebrated, and contains the principal themes, notably *Filina's* dashing *Polonaise* and the lovely *Connais tu*. A very charming slow movement is heard first, with some idyllic phrases for solo flute and oboe. A beautiful harp passage leads eventually to the favorite air, "Know'st Thou the Land?" given out by solo horn and then taken up by the strings and wind:



The second part begins with a brilliant *allegro*:



We next hear a gypsy-like melody, and then this delightful bit:



A fourth motive soon leads back to the first movement, which is taken up with increased spirit and vigor. This record is a fine example of the perfection attained in Victor orchestra reproductions. Every detail of Thomas' masterly instrumentation is clearly brought out, and the famous "Polonaise" is splendidly given.

17908 { **L'Arlésienne Suite—Part 4, "Farandole"**
 10in. 75c { **Caprice Espanol**

Vessella's Italian Band
 Vessella's Italian Band

From the incidental music written by Bizet for Alphonse Daudet's play "L'Arlésienne," the composer subsequently arranged an orchestral suite for concert-room performance. The "Farandole" (which in the play accompanies the dances of the peasants) occurs in the fourth section, opening with the striking theme that runs throughout the suite, a theme Beethoven-like in its breadth and majesty:



We are carried on thrillingly to the main section, depicting the virile dance, with some passages of great beauty.

The second number of this attractive combination is the charming "Caprice Espanol" by Paul Beaumont. The bright and characteristic spirit of this piece is apparent in every measure, and its Spanish color is quite delightful. The number begins with an *Allegro vivace* part in $\frac{3}{8}$ time, which is interrupted by a most attractive *Cantabile*, and ends with a repetition of the *Allegro*. The number has been excellently arranged by Laurendeau.

INSTRUMENTAL RECORDS—Continued

17920 10in. 75c	Scotch Bagpipe Medley—No. 1	Lovat Bagpipe Band
	“74th Highlanders Farewell to Edinboro”—“Money Musk Strathspey”—“Deil Amang the Tailors Reel”	
	Scotch Bagpipe Medley—No. 2	Lovat Bagpipe Band
	“Midlothian Pipe Band”—“Lord Blantyre Strathspey”—“Alexander Duff Reel”	

The bagpipe is an instrument of very great antiquity, it having been in use among the Hebrews and Greeks, also in much favor throughout Europe during the fifteenth century. Later it would seem to have become relegated, for the most part, to the Scottish Highlands and the talking machine! The Scotch in the United States should make more use of this fine instrument, which Henry T. Finck says should rank far above the banjo, mandolin or guitar.

Admirers of the bagpipe and those who like novel and interesting records will find a veritable feast provided on this double disc, the performers being excellent ones. So remarkable is this reproduction for volume and tonal fidelity that the hearer feels he is practically listening to the original instruments in all their rather noisy perfection.

This organization was much in evidence at the opening of Mr. Lauder's present American tour, and the parade of Lauder and the band attracted more attention than would a circus!

17893 10in. 75c	The Maiden's Prayer	Neapolitan Trio
	Sound of the Harp	Neapolitan Trio

“The Maiden's Prayer”! Surely no composition of the past century has been so abused by would-be funny paragraphers when they wished to take a fling at the amateur pianist! We confess that in mid-Victorian days the number was played rather too often, but nevertheless it had a strong hold on popular affection, and is still pleasantly remembered by a large majority.

This simple and unpretentious but lovely melody by Badarczewska (the Editor refuses to pronounce it!) is excellently given by the Neapolitan, and is attractively combined with a record of an old German melody by Lichner. Both selections are recorded with bell effects and the whole impression is very pleasing.

17921 10in. 75c	Sousa Medley March Accordion	Pietro
	“Washington Post”—“El Capitan”—“Stars and Stripes”	
	Blaze Away March Accordion	Pietro

Here are two perfectly “corking” march selections by the world's greatest accordionist, which will doubtless be eagerly acquired by admirers of this brilliant player. The three Sousa marches which are combined to form the medley are the favorite compositions of the great conductor, and “Blaze Away” is one of the most popular marches ever written. We expect to see long lines of customers forming at dealers all over the country!

INSTRUMENTAL RECORDS—Continued

17929 *Lucia—Prelude*10in. 75c *Norma—Fantasia ("Hear Me, Norma")*

Harp Solo Francis J. Lapitino

Harp Solo Francis J. Lapitino

Mr. Lapitino will be remembered for his admirable work with the Philadelphia Opera under Hammerstein, and later as harpist of the Philadelphia Orchestra under Carl Pohlig and Leopold Stokowski. In 1912 the exclusive services of this fine artist were secured by the Victor Company. His work with the Victor Orchestra and Neapolitan and other trios speaks for itself, and has been admired by a host of music-lovers.

This artist now gives us two attractive solos—the Lucia Prelude (which in the opera precedes *Lucia's* aria in Act I), accompanied by the orchestra; and a Norma selection (unaccompanied), including the favorite "Hear Me, Norma."

HAWAIIAN RECORDS

17859 *Maid of Honolulu*10in. 75c *Happy Heinie March*

Pale K. Lua—David Kaili

Pale K. Lua—David Kaili

17907 *Liaika Wai Mapuna (Longing Spring)*10in. 75c *Hoo Mau (Dew Drops)*

Toots Paka Hawaiian Troupe

Toots Paka Hawaiian Troupe

One of our sailor boys, writing to the *New York Sun* from a ship stationed at Honolulu, says of Hawaiian music: "Every one can sing in Hawaii, and they dance to the songs as well. The natives bring their own instruments and reinforce them with guitars, mandolins and violins—all of which they play by ear, for few Hawaiians can read modern music—and they strum off a few bars and then break into song. While the song lasts you dance, and when it stops and the instruments keep on you sing. The Hawaiian songs run to harmony rather than mere melody, and there is no well-sustained theme in them. The singers glide from one harmony—delicious chords they are—into another. The timbre of the voices can be heard only in the Pacific Islands. And when the natives pour out these voices there comes a blend of notes such as no chorus of Anglo-Saxons could make. The voices are light—they run to tenors a great deal—but there is a superb balancing of tone in chorus music. But there is more than that in them. When a sad piece is sung, the sadness enters into the singers' hearts. They close their eyes and a sigh comes from their lips with the harmony. When they open their eyes, there is a mist in them. When they sing rollicking music, their eyes dance with their stamping feet."

That there is something fascinating about this music is certain, judging from the great success achieved by the Victor's records of various groups of Hawaiian singers and players.

DANCE RECORDS

Is the "dancing craze" abating? If it is, no signs are apparent in the vicinity of the Victor plant, as there is still a tremendous output of dance records. Especially popular are the one-steps and fox-trots made up from the songs of the day. This month four more of these lively medleys are offered—a one-step made up of numbers from the New York Hippodrome production; "America, I Love You," the greatest popular patriotic success in years; a fox trot containing five song hits; and the pretty "Simply Crazy," so much admired as a song; besides two waltzes by McKee's Orchestra, an organization which is in high favor with Victor customers. Mr. McKee has given us a waltz made up of two of Mrs. Bond's great successes, and his own new composition, "In Wintertime." The western hit, "Chinese Blues," played by Sousa's Band, is a spirited addition to the one-steps, while the Victor Orchestra gives an attractive medley waltz from "Blue Paradise."

Eight splendid selections for dancing, attractively paired.

35511 12in. 1.25	{ A Perfect Day— <i>Medley Waltz</i> "A Perfect Day" and "Just a Wearyin' for You"	McKee's Orchestra
		McKee's Orchestra
35514 12in. 1.25	{ In Wintertime Waltz Chinese Blues— <i>Fox Trot</i> Introducing "When the Mission Bells are Chiming"	Sousa's Band
		Victor Dance Orchestra
35515 12in. 1.25	{ Auf Wiedersehn— <i>Waltz ("Blue Paradise")</i> Hip Hip Hooray— <i>One-Step</i> "The Ladder of Roses"—"The Good Ship Honeymoon"— "The Wedding of Jack and Jill"	Victor Military Band
		Victor Military Band
35516 12in. 1.25	{ I'm Simply Crazy Over You— <i>Medley One-Step</i> America, I Love You— <i>One-Step</i> You'd Never Know That Old Home Town of Mine— <i>Medley Fox-Trot</i> Including "The Popular Rag" and "I'm a Lonesome Melody"	Victor Military Band
		Victor Military Band
		Victor Military Band
		Victor Military Band

VOCAL RECORDS
STANDARD SELECTIONS

17905 10in. 75c	{ Just a-Wearyin' for You Mattinata (Morning Serenade)	William Pickels
		William Pickels

The selections by Master Pickels (soloist at Trinity Church, Pittsburgh) which were issued in December have greatly interested a large number of our customers, and many of these have asked us to list other records by this talented boy singer. Two new selections are therefore offered this month—a favorite song by Carrie Jacobs-Bond and Tosti's well-known *Mattinata*—and both are sung with that freshness of voice and fidelity to pitch which mark all the work done by Master Pickels. (In English.)

STANDARD SELECTIONS—Continued



John Barnes Wells



Harriet Ware

17693 { **Boat Song** (Ware)
 10 in. 75c **Joy of the Morning** (Ware)

John Barnes Wells
 John Barnes Wells

The fortunate possessors of Mr. Wells' records have doubtless noted the remarkable beauty of this young tenor's voice, and have enjoyed the refreshingly clear diction which marked his delivery.

The new records Mr. Wells has made for the February list are Harriet Ware's enchanting "Boat Song," a setting of verses by Montrose Moses, and one of the greatest of concert successes; and a new song, also by Miss Ware. An interesting feature of these records is the excellent accompaniments played by the composer.

Miss Ware merits the grateful thanks of her countrymen for utilizing such fine verses for her song texts. While one hears much hue and cry about the poverty of good English songs, and many of our native composers turn continuously to German verse, thereby adding to a *Lieder* literature already most abundant, Miss Ware hears the music in poems of big thought by authors who express themselves in the English tongue. To have written ten songs of even excellence, all to poems which one may sing or listen to without shame for either sentiment or literary merit, is an achievement which should give Miss Ware an enduring place among contemporary song writers. But there is every indication that she will yet do larger and better things toward the enrichment of American music.



At the time of his first appearance

"I hate to get up early in the morn"

Harry Lauder

In a serious mood



As a Village Sport

Some interesting pictures of the Great Comedian who is now making records exclusively for the Victor



"I Love a Lassie"

(Mr. & Mrs. Lauder)

NEW LAUDER RECORDS

70112 { **Doughie the Baker**
12in. 1.25

Harry Lauder

This famous Scotchman, the greatest comedian of all time, and whose earnings are the largest ever received by any entertainer in the world, will in future make Victor records exclusively.

The first result of this record of Lauder's newest specialty, "Doughie the Baker," was recently issued in a special list. It is an amusing sketch of married life, with one of Harry's famous confidential monologues. It is one of the best things the comedian has done, and there has been a tremendous call for the record.

70113 { **Rosie**
12in. 1.25

Harry Lauder

Everyone in England was delighted at the big-hearted action of Mr. Lauder in arranging for the entertainment of the men immediately behind the firing-line. There are no records so popular in trench and in camp as those of Lauder's lilting songs. The sentiment is simple and homely, the tunes are quickly familiar, and the subject more often than not a "bonnie lassie"!

In "Rosie" we have a potential "I Love a Lassie," as it has an irresistible rhythm and some of those fascinating little runs in the accompaniment—not to mention the usual confidential chat with the audience, which everyone appreciates.

MUSICAL COMEDY SUCCESSES

17930 { **That Hula Hula** ("Stop, Look and Listen") Macdonough and Chorus
10in. 75c { **When I Get Back to the U. S. A.** (From "Stop, Look and Listen")
Billy Murray and Chorus

Irving Berlin's new musical production, in which Gaby Deslys is starring, has made a tremendous success. Berlin has outdone himself in the matter of the music, and the score contains a dozen numbers of merit. The two which stand out most prominently, however, are the ones which we offer here. The "Hula Song," with a Hawaiian flavor, has a very attractive rhythm, and half the audience go out whistling or humming it. "When I Get Back to the U. S. A." is not by any means a dignified patriotic song, but it is a thriller nevertheless, the choral background of "America" being extremely effective.

17922 { **The Ladder of Roses** (From "Hip-Hip Hooray") Olive Kline
10in. 75c { **Waltz Entrancing** (From "Alone At Last") Olive Kline

Two fine musical comedy numbers from the reigning New York successes are offered this month. "The Ladder of Roses" is the big hit of the New York Hippodrome production, the beautiful scene representing floral ladders reaching to the sky creating much enthusiasm. "Alone At Last" is by far the best Lehar operetta since "The Merry Widow," and this fine waltz has been a great favorite.

The Victor Talking Machine Important Discovery—The

An improved, semi-permanent, changeable, reproducing stylus—The Victor system of changeable needles with the added advantage of a permanent jewel point.



AFTER searching the earth for better stylus material, a Victor expert discovered the miraculous reproducing and wearing qualities of tungsten. The Tungs-tone Stylus will play from fifty to two hundred records or even more. The life of the Tungs-tone Stylus depends on the character and volume of the records played.

YOU DON'T HAVE TO CHANGE THE TUNGS-TONE STYLUS until it wears out. When this takes place the stylus simply stops reproducing as a signal for a new one. There is no danger of spoiling the record, because, strange to say, tungsten is softer than the record, although its wearing quality is one to two hundred per cent. better than the hardest steel. We cannot explain why—it is one of nature's secrets—a phenomenon. We only know it is true and recommend the Tungs-tone Stylus to all Victor users.

NO NEEDLES TO CHANGE is the chief nostrum of manufacturers of machines operated with a permanent jewel point, but the Vic-

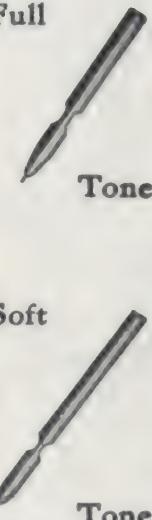
Made in Full Tone and Soft Tone
Boxes of ten, 25c; Packages of four, 10c

IMPORTANT WARNING: Victor Records can be safely reproduced on Victors or Victrolas. Victor Records cannot be safely reproduced on other machines.

The Company Announces an The Victor Tungs-tone Stylus

Stylus of tungsten combining all the desirable features of the
advantage of playing 50 to 200 records without changing.

tor Company knows what others will learn in time, namely: **Full**
that no permanent point can be made to last forever on hard
disc records. The jewel stylus was a success on the old wax
cylinder records, but jewels do wear rough in time, and, if not
instantly detected and changed, will quickly spoil a valuable
collection of records—a most insidious danger; hence the
Victor Steel Needle, to be used but once, was the only practi-
cal needle for the new gramophone type of hard record until
the discovery of the miraculous properties of tungsten for
reproducing styli.



TUNGS-TONE is a trade-name and was coined for the occasion. The new Tungs-tone Stylus is made in **SOFT TONE AS WELL AS IN FULL TONE** and can be changed instantly, just the same as a steel needle. The virtue of the Tungs-tone Stylus lies in a small cylinder of tungsten projecting from the end of a steel holder in which it is rigidly set.

The tiny cylinders of tungsten reproduce Victor Records better than any other known material. Smooth, strong and full as to tone. The Victor Tungs-tone Stylus fits all Victor sound boxes.

Manufactured exclusively by the
Victor Talking Machine Company, Camden, N. J.

and satisfactorily played only with *Victor Needles or Tungs-tone*
played on machines with jeweled or other reproducing points.



Title Pages of the February Popular Songs

POPULAR SONGS OF THE MONTH

So excellent are the offerings of popular songs this month that an unusually large list of them is offered. A wide variety of subjects is noted—Arabia, Georgia, Japan, New York City, and even the End of the World, are drawn upon for inspiration; horticulture is recognized in ditties about apple and orange trees and blossoms; the moon, the sunshine, poppies and roses, are all in evidence; the old home town is the subject of two ballads; and others treat of the old plantation, the race track and a newspaper's "heart advice" column. Love songs, rustic ballads, comic ditties, soubrette numbers and one or two dignified love songs, such as those by Mr. Miller and Mr. Wheeler—something to please every taste, in fact, but all carefully chosen and given by singers who know how to make the most of them.

17911	You'd Never Know That Old Home Town of Mine Out of a City of Six Million People (Why Did You Pick on Me?)	Collins and Harlan Ada Jones
17912	If You Only Had My Disposition I'm Simply Crazy Over You (From "Hands Up")	Peerless Quartet Harry Macdonough
17913	M-o-t-h-e-r The Wedding of the Sunshine and the Rose	Henry Burr Albert Campbell-Henry Burr
17916	Love, Here Is My Heart! If the World Should End To-morrow	Reed Miller Frederick Wheeler
17919	Chinese Blues Sooner or Later	Irving Kaufman Ada Jones-Billy Murray
17923	Under the Mellow Arabian Moon My Fox Trot Wedding Day (From "Hip, Hip Hooray")	Billy Murray-Irving Kaufman Irving Kaufman
17924	When It's Orange Blossom Time in Loveland Poppy Time in Old Japan	Peerless Quartet James Reed-J. F. Harrison
17925	At the Old Plantation Ball Emancipation Handicap	Collins and Harlan Collins and Harlan
17926	Beatrice Fairfax, Tell Me What to Do! What's the Use of Going Home	Ada Jones Billy Murray-Irving Kaufman
17927	Georgia Moon Is There Still Room for Me 'Neath the Old Apple Tree	Sterling Trio Peerless Quartet

"GEMS" FROM TWO CURRENT SUCCESSES



Scene from "The Princess Pat"

35517
12in. 1.25

Gems from "The Princess Pat"

Victor Light Opera Co.
Cho., "Love is Best"—Solo, "Neapolitan Love Song"—Quartet, "Wedding Bells"—Cho., "All For You"—Solo and Cho., "Two Irish Eyes"

Gems from "Alone At Last"

Victor Light Opera Co.

Cho., "Picnic in the Sky"—Solo, "Pretty Edelweiss"—Solo, "Thy Heart My Prize"—Solo and Cho., "Game of Love"—Cho., "Nature Divine"

From the moment the overture begins "Princess Pat" is recognized as a Herbert opera, for it is spirited, tuneful and refined, with a haunting delicacy and sweetness in its themes. All the songs which found special favor with the audience are included in this *potpourri*.

Franz Lehar can count another success added to his credit in his latest operetta, "Alone At Last," which was recently presented at the Schubert Theatre and won the unqualified approval of the critics. The Lehar score is real, genuine music, and the many worth-while numbers are of a character that make a real appeal to persons of musical education and taste. The best of these numbers have been selected by Mr. Rogers for the "Gems."



Scene from "Alone at Last"



The Country Fiddler Tickled With Himself

MISCELLANEOUS SPECIALTIES

17910 { Sister Sorrowful Entertains the Minister
 10in. 75c } Old Country Fiddler on the School Board

Charles Ross Taggart
 Charles Ross Taggart

The "Man from Vermont" gives us two very amusing specialties this month. "Sister Sorrowful" in particular is one of the funniest characters Mr. Taggart has yet created. "Created," however, is hardly the word, as every village contains such an old lady, who is usually a veritable "Calamity Jane," and is always sure something awful is going to happen. Sister Sorrowful's family history is finally too much for the minister, who faints away as the curtain fails!

On the reverse the Country Fiddler relates how he forced on the school board his old-fashioned method of disciplining a spoiled schoolboy.

17915 { Asleep in the Deep—*Parody*
 10in. 75c } A New Cure for Drinking

Al Jolson
 Nat. M. Wills

An attractive double for those who like comedy of the sort Mr. Jolson and Mr. Wills are accustomed to deliver, and which must be pronounced slightly "unrefined." Jolson's parody on the well-known sea ballad is very amusing and thoroughly Jolsonesque, and the new Wills story is one of the best he has told for some time, although a bit gruesome in its details!



The Victor in the Trenches

This photograph (by Lieut. Throssell, V. C.) shows part of the 10th Light Horse Regiment encamped in a trench in Gallipoli. Notice the Victrola, the periscopes and the head protruding from a "bomb proof." Nothing, perhaps, could show better the coolness under fire of "Tommy," who insists on having his Victrola and his "Tipperary," with the Turkish trenches only 30 yards away!

FOREIGN RECORDS

(Selected from the February Foreign List)

FRENCH PATRIOTIC RECORDS

67537	Mon Soldat (Louis Payette) (Tenor)	Torcom Bézazian
10in. 75c	La Bataille (L. Cailliet) (Tenor)	Torcom Bézazian
67542	Marche Boulanger (En revenant de la Revue) (Tenor)	(Henry Duprato)
10in. 75c	Marche de Triomphe (Cailliet) (Tenor)	Torcom Bézazian
		Torcom Bézazian

HEBREW RECORDS

67538	Mi Scheberach (Rosenblatt) (Cantor with Orchestra)	Josef Rosenblatt
10in. 75c	Chisidisch (Saminsky) (Violin with Orchestra)	Samuel Gardner
67539	Ohavti (Cantor with Organ and Choir)	Cantor Meyer Kanewsky
10in. 75c	Eshkol (Cantor with Organ and Choir)	Cantor Meyer Kanewsky
67540	Mnucho Ysymcho (Cantor with Organ and Choir)	Meyer Kanewsky
10in. 75c	Hatikvoh (Cantor with Organ and Choir)	Cantor Meyer Kanewsky
67541	Odom Yesodo Meofor (Cantor with Organ and Choir)	Kanewsky
10in. 75c	El Molei Rachmin (Cantor with Organ and Choir)	Meyer Kanewsky

ITALIAN BAND RECORDS

35512	Forza del Destino (Solenne in quest' ora) (Verdi) (Duetto per De Santis-Rosano) (bombardino e trombone)	Banda Italiana Vessella
12in. 1.25	Mefistofele—Selezione (Boito) (Band)	Banda Italiana Vessella

NOTE.—For other records in Arabian, Dutch, French, Hebrew, Hungarian, Italian, Polish, Russian and Japanese languages, see Foreign Supplements, to be had of any dealer.

PRONOUNCING TABLE OF COMPOSERS AND SINGERS

Inquiries or criticisms regarding pronunciations or any other subject will be welcomed by the Catalogue Editor. Victor users should feel free to criticise, praise, suggest any composition not already recorded, or ask for information concerning any record listed. Just address Victor Catalogue Editor, Camden, N. J.

Alda (Ah'l-dah)
 Beethoven (Bay'-toh-ven)
 Bizet (Bee-zeh')
 Braslau (Brass'-lough)
 Caprice Espagnol (Kah-prees' Ess-pahn'-yol)
 de Gogorza (deh Goh-gor'-tha)
 Don Giovanni (Don Joh-vahn'-nee)
 Emani (Ahr-nah'-nee)
 Gioconda (Joh-kon'-dah)
 Gluck (Glook)
 Kreisler (Crys'-ler)
 L'Arlesienne (Lahr-lay'-see-enn)

Martinelli (Mar-tin-el'-lih)
 Mendelssohn (Men'-d'l-sohn)
 Meyerbeer (Meyer'-baer)
 Mignon (Meen-yon')
 Mozart (Moh'-tsart)
 Ober (Oh'-beh'r)
 Pickels (Pick-elz')
 Ponchielli (Pohn-kee-ell'-ee)
 Puccini (Poo-chee'-nee)
 Reimers (Ry'-mers)
 Rinaldi (Ree-nah'l-dee)
 Rossini (Ros-see'-nee)
 Rubinstein (Roo'-bin-stine)
 Ruffo (Ruff'-oh)
 Saint-Saens (Sanh'-Sahnz)

Scherzo (Skairtz'-oh)
 Schubert (Shoo'-bairt)
 Schumann-Heink (Shoo'-mahn-Hyink')
 Tambourin (Tahm-boo-rah')
 Tosca (Toss'-kah)
 Tosti (Tos'-tih)
 Thome (Toh-may')
 Trovatore (Trot-vah-tohr'-eh)
 Verdi (Vair'-dee)
 Walküre (Vahl-kuer'-reh)

Last Month's Records

RED SEAL RECORDS

BRASLAU, Sophie		
74456 Oh, Dry Those Tears	12-in.	\$1.50
CULP, Julia		
64490 Samson et Dalila— <i>Mon coeur s'ouvre à ta voix</i> (My Heart at Thy Sweet Voice)	10-in.	\$1.00
DE GOGORZA, Emilio		
64480 Noche Serena (Calm Night)	10-in.	\$1.00
ELMAN, Mischa		
64530 In a Gondola— <i>Impromptu</i>	10-in.	\$1.00
74455 Spanish Dance	12-in.	1.50
GLUCK-ZIMBALIST		
87208 The Monotone (Ein Ton)	10-in.	\$2.00
HAMLIN, George		
74457 Love's Nocturne	12-in.	\$1.50
MARTINELLI, Giovanni		
64487 Masked Ball— <i>Barcarola, "Di tu se fedele"</i> (The Waves Will Bear Me)	10-in.	\$1.00
McCORMACK, John		
64405 Somewhere a Voice is Calling	10-in.	\$1.00
McCORMACK-KREISLER		
87231 Carmè (Canto Sorrentino)	10-in.	\$2.00
POWELL, Maud		
64520 Tambourin	10-in.	\$1.00
SCHUMANN-HEINK, Ernestine		
87221 The Rosary	10-in.	\$2.00
WILLIAMS, Evan		
64516 From the Land of the Sky-Blue Water	10-in.	\$1.00

DANCE RECORDS

35500 12in. 1.25	Angel's Dream— <i>Waltz</i> "Angel's Serenade" (Braga)—"Spring Song" (Mendelssohn) —"Kreutzer Sonata" (Beethoven)—"Nocturne" (Chopin)	Conway's Band
		Conway's Band
17692	Chutney— <i>Fox Trot</i> 10in. 75c Sugar Lump— <i>Fox Trot</i>	Victor Military Band Victor Military Band

INSTRUMENTAL RECORDS

35509	{ Poet and Peasant Overture—Part I 12in. 1.25 { Poet and Peasant Overture—Part II	Victor Concert Orchestra Victor Concert Orchestra
17898	{ A Little Bit of Heaven 10in. 75c { Where the River Shannon Flows	McKee Trio McKee Trio
17901	{ New York Hippodrome March 10in. 75c { The Pathfinder of Panama March	Sousa's Band Sousa's Band
35505	{ Finlandia (Tone Poem) 12in. 1.25 { Fackeltanz (Torch Dance)	Conway's Band Conway's Band
35508	{ Stabat Mater—Inflammatus 12in. 1.25 { Serenade (Schubert)	Michele Rinaldi and Victor Orchestra Rinaldi and Vessella's Band
17888	{ Long, Long Ago Violin 10in. 75c { Darling Nellie Gray Violin	Samuel Gardner Samuel Gardner
17895	{ Success Medley Accordion 10in. 75c { Melody Rag Accordion	Pietro Deiro Pietro Deiro
17897	{ Shepherd's Hey (Morris Dance Tune) 10in. 75c { Irish Tune from County Derry	Victor Concert Orchestra Victor Concert Orchestra

STANDARD AND OPERATIC NUMBERS

17899	{ A Stein Song 10in. 75c { Swing Along	Orpheus Quartet Orpheus Quartet
35510	{ Gospel Songs, No. 1—Moody and Sankey Hymns 12in. 1.25 { Gospel Songs, No. 2—Billy Sunday Hymns	Victor Mixed Chorus Victor Mixed Chorus
	Chorus, "Pull for the Shore"—Solo and Chorus, "In the Sweet Bye and Bye"—Duet, "Almost Persuaded"—Chorus, "Hold the Fort"—Quartet, "Where is My Boy To-night"—Chorus, "Beulah Land"—Chorus, "God Be With You"	
	Chorus, "I Am Coming Home"—Solo, "I Walk With the King"—Chorus, "If Your Heart Keeps Right"—Solo and Chorus, "De Brewer's Big Hosses"—Duet, "Sweeter as the Years Go By"—Chorus, "Since Jesus Came Into My Heart"—Chorus, "Brighten the Corner Where You Are"	
45076	{ Walküre—Siegmund's Liebeslied (Siegmund's Love Song) 10in. 1.00 { Gioconda—Cielo e mar (Heaven and Ocean)	Paul Althouse Paul Althouse
17872	{ My Ain Folk 10in. 75c { A Perfect Day	Imperial Quartet of Chicago Imperial Quartet of Chicago
17873	{ The Cross Bow (Robin Hood) 10in. 75c { Way Down Yonder in the Cornfield	Imperial Quartet of Chicago Imperial Quartet of Chicago

HAWAIIAN RECORDS

17892 { **My Bird of Paradise**
 10in. 75c { **Kawaihau Waltz**

Helen Louise-Frank Ferera
 Helen Louise-Frank Ferera

17867 { **Poli Pumehana (Press Me to Thy Bosom)** Toots Paka Hawaiian Troupe
 10in. 75c { **Ko Maka Palupanu (Soft Eyes)** Toots Paka Hawaiian Troupe

POPULAR SONGS

17902 { **America, I Love You**
 10in. 75c { **You'll Be There**

American Quartet
 Peerless Quartet

17903 { **If It Takes a Thousand Years**
 10in. 75c { **Could the Dreams of a Dreamer Come True**

James Reed-J. F. Harrison
 George Ballard

17904 { **Alagazam**
 10in. 75c { **When Old Bill Bailey Plays the Ukulele**

Peerless Quartet
 Peerless Quartet

17885 { **Ballymooney (From "Chin-Chin")**
 10in. 75c { **I've Been Floating Down the Old Green River**

Billy Murray
 Billy Murray

17896 { **Piney Ridge**
 10in. 75c { **All I Can Do Is Just Love You**

Irving Kaufman
 Irving Kaufman

17900 { **Along the Rocky Road to Dublin**
 10in. 75c { **Molly Dear, It's You I'm After ("The Girl from Utah")** Orpheus Qt

American Quartet
 Orpheus Qt

45074 { **Ireland**
 10in. 1.00 { **My Own Home Town in Ireland**

George MacFarlane
 George MacFarlane

MISCELLANEOUS SPECIALTIES

35504 { **The Insect Powder Agent**
 12in. 1.25 { **Henry Attempts Suicide**

Billy Golden-James Marlowe
 Billy Golden-James Marlowe

17894 { **Parody on Eight Familiar Songs**
 10in. 75c { **A Father of Thirty-Six**

Nat Wills
 Nat Wills

17891 { **Whistle While You Walk**
 10in. 75c { **The Blue Jay and the Thrush**

Billy Murray-Joseph Belmont
 Murray, Harlan and Belmont

EDUCATIONAL RECORDS

55060 { **Tell Me, Where is Fancy Bred**
 12in. 1.50 { **You Spotted Snakes (Act 2, Scene 3)**

Marsh-Werrenrath
 Victor Women's Chorus

Alphabetical List of Dec., Jan. and Feb. Records

Comprising all new Victor Records issued since the printing of the November Victor Record Catalog. This list, together with the Victor Record Catalog, and the Supplements of records in thirty-three foreign languages, constitute the complete list made for distribution in the United States.

		Number	Size		
ACCORDION SOLOS —See <i>Blaze Away</i> , <i>Estudiantina Waltz</i> , <i>Melody Rag</i> , <i>Sousa Medley March</i> , <i>Success Medley</i> and <i>Wedding of the Winds</i>					
Adeste Fideles (Oh, Come, All Ye Faithful) (with Male Chorus) <i>McCormack</i>	74436	12	1.50		
Ah! Moon of My Delight and <i>Onaway! Awake, Beloved!</i> — <i>Althouse</i>	55059	12	1.50		
Alagazam and <i>When Old Bill Bailey Plays the Ukalele</i> — <i>Peerless Quartet</i>	17904	10	.75		
ALDA, FRANCES —See <i>Boheme</i> and <i>Chanson Provencal</i>					
All I Can Do is Just Love You and <i>Piney Ridge</i> — <i>Irving Kaufman</i>	17896	10	.75		
Alone at Last , <i>Gems from</i> and <i>Gems from Princess Pat</i> — <i>Victor Light Opera Co</i>	35517	12	1.25		
Alone at Last —See also <i>Waltz Entrancing</i> and <i>Some Little Bug Is Going to Find You</i> (Listed in September)					
Along the Rocky Road to Dublin —American Qt and <i>Molly Dear</i> — <i>Orpheus Qt</i>	17900	10	.75		
ALTHOUSE, PAUL —See <i>Ah! Moon</i> , <i>Gioconda</i> , <i>Onaway! Awake</i> and <i>Walkure</i>					
America, I Love You —American Quartet and <i>You'll Be There</i> — <i>Peerless Quartet</i>	17902	10	.75		
America, I Love You —One-Step and <i>You'd Never Know</i> — <i>Victor Band</i>	35516	12	1.25		
AMERICAN QUARTET —See <i>Along the Rocky Road</i> and <i>America, I Love You</i>					
Amor de Forero — <i>Flamenco</i> and <i>Dos Almas Unidas</i> — <i>Vals</i> — <i>Banda Rodriguez</i>	67497	10	.75		
Angel's Dream Waltz and <i>Nightingale Waltz</i> (for dancing) <i>Conway's Band</i>	35500	12	1.25		
Animal Imitations — <i>In a Zoological Garden</i> and <i>Farm Animals</i> — <i>Hubertus</i>	17887	10	.75		
Arlesienne —See <i>L'Arlesienne</i>					
ARNDT, FELIX — <i>Celesta Solo</i> — <i>Stille Nacht</i> and <i>Noel</i> — <i>Venetian Trio</i>	17842	10	.75		
Asleep in the Deep — <i>Parody</i> — <i>Jolson</i> and <i>New Cure for Drinking</i> — <i>Wills</i>	17915	10	.75		
At Old Plantation Ball and <i>Emancipation Handicap</i> — <i>Collins and Harlan</i>	17925	10	.75		
Auf Wiedersehen Waltz — <i>Dance Orch</i> and <i>Chinese Blues</i> — <i>Fox Trot</i> — <i>Sousa's Band</i>	35514	12	1.25		
BAG PIPE RECORDS — <i>Scotch Medley No. 1</i> and <i>No. 2</i> — <i>Lovat Bagpipe Band</i>	17920	10	.75		
BAKER, ELSIE —See <i>Educational Records</i>					
BAKER, ELSIE — <i>OLIVE KLINE</i> —See <i>Duets, Vocal</i>					
BALLARD, G. — <i>Could the Dreams of a Dreamer</i> and <i>If It Takes 1000 Years</i> — <i>Duet</i>	17903	10	.75		
Ballymooney ("Chin-Chin") and <i>I've Been Floating Down Green River</i> — <i>Murray</i>	17885	10	.75		
BANDA RODRIGUEZ —See <i>Band Records</i>					
BAND RECORDS					
Amor de Forero — <i>Flamenco</i> and <i>Dos Almas Unidas</i> — <i>Vals</i> — <i>Banda Rodriguez</i>	67497	10	.75		
Caprice Espagnol and <i>L'Arlesienne</i> — <i>Suite No. 2</i> — <i>Farandole</i> — <i>Vessella's Band</i>	17908	10	.75		
Children's Games (Emil Ascher) and <i>Children's Songs</i> — <i>Conway's Band</i>	35497	12	1.25		
Dos Almas Unidas — <i>Vals</i> (Frillo) and <i>Amor de Forero</i> — <i>Banda Rodriguez</i>	67497	10	.75		
Fackeltanz (Torchlight Dance) and <i>Finlandia</i> (Sibelius) <i>Conway's Band</i>	35505	12	1.25		
Finlandia (Sibelius) and <i>Fackeltanz</i> (Torchlight Dance) <i>Conway's Band</i>	35505	12	1.25		
Forza del Destino — <i>Solenne in quest' ora</i> and <i>Mefistofele</i> — <i>Vessella's Band</i>	35512	12	1.25		
L'Arlesienne — <i>Suite No. 2</i> — <i>Farandole</i> and <i>Caprice Espagnol</i> — <i>Vessella's Band</i>	17908	10	.75		
Mefistofele Selection and <i>Forza del Destino</i> — <i>Solenne</i> — <i>Vessella's Band</i>	35512	12	1.25		
New York Hippodrome March and <i>Pathfinder of Panama March</i> — <i>Sousa's Band</i>	17901	10	.75		
Pathfinder of Panama March and <i>New York Hippodrome March</i> — <i>Sousa's Band</i>	17901	10	.75		
Serenade (Schubert) <i>Vessella's Band</i> and <i>Stabat Mater</i> — <i>Inflammatus</i> — <i>Cornet</i>	35508	12	1.25		
Beatrice Fairfax — <i>Ada Jones</i> and <i>What's the Use of Going Home</i> — <i>Duet</i>	17926	10	.75		
Believe Me, If All Those Endearing Charms and <i>Last Rose</i> — <i>Violin</i> — <i>Gardner</i>	17871	10	.75		
BELMONT with MURRAY and HARLAN —See <i>Duets, Vocal</i>					
Ben Bolt (Nelson-Kneass)	Frieda Hempel	88541	12	3.00	
BÉZAZIAN, TORCOM, Tenor —See <i>French Records</i>					
Bid Me Good-Bye (Weatherly-Tosti)	Sophie Braslau	64541	10	1.00	
Blaze Away March and <i>Sousa Medley March</i> — <i>Accordion</i> — <i>Pietro</i>	17921	10	.75		
Blue Jay and Thrush — <i>Murray-Harlan-Belmont</i> and <i>Whistle While</i> — <i>Duet</i>	17891	10	.75		
Blue Paradise —One-Step and <i>Miss Vixen</i> — <i>Fox-Trot</i> — <i>Conway's Band</i>	35502	12	1.25		
Blue Paradise — <i>Auf Wiedersehen Waltz</i> — <i>Orch</i> and <i>Chinese Blues</i> — <i>Sousa's Band</i>	35514	12	1.25		
Boat Song (Ware) and <i>Joy of the Morning</i> (Ware) <i>John Barnes Wells</i>	17693	10	.75		
Boheme — <i>Mi chiamano Mimi In Italian</i>	Frances Alda	74448	12	1.50	
Boheme — <i>Musetta Waltz</i> and <i>Love in Springtime</i> (Arditi) <i>Master Pickels</i>	17876	10	.75		
BRASLAU, SOPHIE —See <i>Bid Me Good-Bye</i> and <i>Oh, Dry Those Tears</i>					
BURR, HENRY —See <i>M-o-t-h-e-r</i> and <i>There's a Lane Without a Turning</i>					
Calvary (Vaughan-Rodney)	Herbert Witherspoon	74450	12	1.50	
Caprice Espagnol (Beaumont) and <i>L'Arlesienne Suite No. 2</i> — <i>Vessella's Band</i>	17908	10	.75		
Carmè (Canto Sorrentino) (de Curtis) <i>In Italian</i>	McCormack-Kreisler	87231	10	2.00	
CELESTA SOLO — <i>Stille Nacht</i> — <i>Arndt</i> and <i>Noel</i> (Adam) <i>Venetian Trio</i>	17842	10	.75		

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		Number	Size
Chanson Provençale (Song of Provence)	(Dell' Acqua) In French	74449	12
Children's Games (Ascher) and Children's Songs	Conway's Band	35497	12
CHIN CHIN—Ballymooney and I've Been Floating Down	Billy Murray	17885	10
Chinese Blues—Kaufman and Sooner or Later	Jones-Murray	17919	10
Chinese Blues—Fox-Trot—Sousa's Band and Auf Wiedersehn Waltz—Dance Orchestra		35514	12
CHRISTMAS RECORDS—See Educational Records, also Adeste Fideles, Night Before Christmas, Noël, Stille Nacht and Tannenbaum			1.25
Chutney—Fox Trot (Morse) and Sugar Lump—Fox Trot—Victor Military Band		17692	10
COLLINS and HARLAN—See Duets, Vocal			.75
CONWAY'S BAND—See Band Records, Dance Records and Educational Records			
CORNET SOLO—Stabat Mater—Inflammatus—Rinaldi and Serenade—Vessella's B		35508	12
Could the Dreams of a Dreamer Come True—Ballard and If It Takes—Duet		17903	10
Cross Bow ("Robin Hood") and Way Down Yonder in the Cornfield—Imperial Qt		17873	10
CULP, JULIA, Contralto—See Im Abendroth, Lullaby and Samson et Dalila			.75
Dah's Gwinter be er Lan'slide and Exhortation (Negro Sermons) R. Miller		17695	10
DANCE RECORDS			
America, I Love You—One-Step and You'd Never Know—Fox-Trot—Victor B		35516	12
Angel's Dream Waltz and Nightingale Waltz—Conway's Band		35500	12
Auf Wiedersehn Waltz—Dance Orchestra and Chinese Blues—Fox Trot—Sousa's Band		35514	12
Blue Paradise—One-Step and Miss Vixen—Fox Trot—Conway's Band		35502	12
Chinese Blues—Fox Trot—Sousa's Band and Auf Wiedersehn Waltz—Dance Orchestra		35514	12
Chutney—Fox Trot and Sugar Lump—Fox Trot—Victor Military Band		17692	10
Didi—Tango and Una Partida—Tango—Org. Argentina de Ferrer		67602	10
Down in Bom-Bombay One-Step and My Little Girl One-Step—Conway's Band		35495	12
Georgia Grind—Fox Trot and It's Tulip Time—One-Step—Street Piano		17884	10
Hezekiah—One-Step and In Alabama, Dear, With You—Fox Trot—Conway's B		35501	12
Hip Hip Hooray—One-Step and I'm Simply Crazy Over You—One-Step—Victor B		3551	12
I'm Simply Crazy Over You—One-Step and Hip Hip Hooray—One-Step—Victor B		35515	12
In Alabama, Dear, With You—Fox Trot and Hezekiah—One-Step—Conway's B		35501	12
In Wintertime Waltz and Perfect Day—Medley Waltz—McKee's Orchestra		35511	12
It's Tulip Time in Holland—One-Step and Georgia Grind—Street Piano		17884	10
Miss Vixen—Fox Trot and Blue Paradise—One-Step—Conway's Band		35502	12
My Little Girl—One-Step and Down in Bom-Bombay One-Step—Conway's Band		35495	12
Nightingale Waltz and Angel's Dream Waltz—Conway's Band		35500	12
Perfect Day—Medley Waltz and In Wintertime Waltz—McKee's Orchestra		35511	12
Sugar Lump—Fox Trot and Chutney—Fox Trot—Victor Military Band		17692	10
Una Partida—Tango (Firpo) and Didi—Tango—Org. Argentina de Ferrer		67602	10
You'd Never Know—Fox-Trot and America, I Love You—Victor B		35516	12
Darling Nellie Gray and Long, Long Ago—Violin—Gardner		17888	10
Day in Venice—Venetian Love Song and Romeo—Intermezzo—Victor Concert Orchestra		17866	10
DE GGORZA, EMILIO—Noche Serena—Mex. Folk Song—In Spanish		64480	10
DEIRO, PIETRO—See Pietro			
Didi—Tango and Una Partida—Tango—Orquesta Argentina		67602	10
Dos Almas Unidas—Vals and Amor de Forero—Flamenco—Banda Rodriguez		67497	10
Doughie the Baker (Harry Lauder)		Harry Lauder	70112
Down in Bom-Bombay Medley One-Step and My Little Girl—Conway's B		35495	12
Dream Faces (W. M. Hutchinson)		Clarence Whitehill	74451
Drummer Boy and 'Till the Boys Come Home—Fred Wheeler		17881	10
DUETS, VOCAL—See also Educational Records			
At the Old Plantation Ball and Emancipation Handicap—Collins-Harlan		17925	10
Blue Jay and the Thrush—Murray-Harlan with Belmont and Whistle—Duet		17891	10
Emancipation Handicap and At the Old Plantation Ball—Collins-Harlan		17925	10
For Better or For Worse—Kline-Baker and There's a Long Trail—Duet		17882	10
If It Takes a Thousand Years—Reed-Harrison and Could Dreams—Ballard		17903	10
Poppy Time in Old Japan—Reed-Harrison and When It's Orangetime—Peerless Qt		17924	10
Sooner or Later—Jones-Murray and Chinese Blues—Kaufman		17919	10
There's a Long, Long Trail—Reed-Harrison and For Better or For Worse—Duet		17882	10
Under the Mellow Arabian Moon—Murray-Kaufman and My Fox Trot—Kaufman		17923	10
Wedding of the Sunshine and the Rose—Campbell-Burr and Mother—Burr		17913	10
What's the Use of Going Home—Murray-Kaufman and Beatrice—Jones		17926	10
Whistle While You Walk—Murray-Belmont and Blue Jay and Thrush—Duet		17891	10
You'd Never Know That Old Home Town—Collins-Harlan and Out of City—Jones		17911	10
You'll Always Be Same Sweet Girl—Reed-Harrison and There's a Lane—Burr		17878	10

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EDUCATIONAL RECORDS

			Number	Size
Christmas Eve	(2) O Bienheureuse Nuit—Baker and Christmas Day in the Morning	(2) Good Night and Christmas Prayer—Kline and Chorus	17868	10 .75
Merchant of Venice	Tell Me, Where is Fancy Bred—Marsh-Werrenrath and Midsummer Night's Dream—You Spotted Snakes—V. Women's Chorus		55060	12 1.50
Merry Christmas	(2) Sleighing Song—Kline and Around the Christmas Tree	(2) Little Christmas Shoes—Elsie Baker	17869	10 .75
Messiah	—And the Glory of the Lord—Victor Mixed Cho. and Messiah—Pastoral Symphony—Victor Concert Or.	(2) Messiah—Glory to God—V. Mixed Cho	35499	12 1.25

ELMAN, MISCHA, Violinist

In a Gondola—Impromptu (Pianoforte accompaniment)	Elman	64530	10	1.00
Melodie (Gluck) Air from Orfeo	Transcribed by Wilhelmj	74459	12	1.50
Spanish Dance	Sarasate	74455	12	1.50
Emancipation Handicap and At the Old Plantation Ball—Collins-Harlan	17925	10	.75	
Ernani—Come rugiada al cespote (Sweetest Flower) (In Italian)	Martinelli	64514	10	1.00
Estudiantina Waltz and Wedding of the Winds—Waltz (Accordion)	Pietro	17865	10	.75
Exhortation and Dah's Gwinter b' er Lan'slide (Negro Sermons) R. Miller	17695	10	.75	
Fackeltanz (Torchlight Dance) (Meyerbeer) and Finlandia—Conway's Band	35505	12	1.25	
FARRAR-KREISLER—Mighty Lak' a Rose	Ethelbert Nevin	88537	12	3.00
Father of 36 and Parody on Eight Familiar Songs—Nat M. Wills	17894	10	.75	
FAULKNER, GEORGENE—Gingerbread Boy and Night Before Christmas—Patten	35418	12	1.25	
FERERA, FRANK—See Hawaiian Records				
Finlandia (Tone Poem) and Fackeltanz (Meyerbeer) Conway's Band	35505	12	1.25	
Flying Dutchman—Spinning Chorus—Women's Chorus and Lohengrin—Opera Co	35494	12	1.25	
For Better or for Worse—Kline-Baker and There's a Long Trail—Duet	17882	10	.75	
Forza del Destino—Solenne in quest o'ra and Mefistofele—Vessella's Band	35512	12	1.25	

FRENCH RECORDS (See French Supplement for complete list)

Marche Boulanger and Marche de Triomphe (Cailliet)	Torcom Bézazian	67542	10	.75
Mon Soldat (Payette) and La Bataille (Cailliet)	Torcom Bézazian	67537	10	.75
From the Land of the Sky-blue Water (Eberhart-Cadman)	Evan Williams	64516	10	1.00
GADSKI, JOHANNA—Oberon—Ozean! Du Ungeheuer—Part II	German Weber	88545	12	3.00
GARDNER, SAMUEL, Violinist (See also Hebrew Records)				
Last Rose of Summer (Moore) and Believe Me, if All Those Young Charms	17871	10	.75	
Long, Long Ago (Bayly) and Darling Nellie Gray (Hanby)	Gardner	17888	10	.75
Georgia Grind—Fox Trot and It's Tulip Time—One-Step—Street Piano	17884	10	.75	
Georgia Moon—Sterling Trio and Is There Still Room for Me—Peerless Qt	17927	10	.75	

GERMAN RECORDS (See German Supplement for complete list)

Deutsche Volkslieder—Potpourri and Es hat nicht sollen sein—Wormser	17862	10	.75	
Frühlingslied (Gounod) and Es blinkt der Tau (Rubinstein)	Zither—Wormser	17861	10	.75
Lorelei, Die (2) In einem kühlen Grunde and Ich hatte einst—Wormser	17860	10	.75	
Gingerbread Boy—Faulkner and Night Before Christmas—Patten	35418	12	1.25	
Gioconda—Cielo e mar In Italian and Walkure—Siegmund's Liebeslied—Althouse	45076	10	1.00	
GIRL FROM UTAH—See Molly Dear, It's You I'm After				
GLUCK and REIMERS—See Der Tannenbaum and Hans und Liesel				
GLUCK and ZIMBALIST—See Monotone, The and Wenn die Schwalben				
GOLDEN and MARLOWE—Insect Powder Agent and Henry Attempts Suicide	35504	12	1.25	
Good Bye (Tosti) and Oft in the Stilly Night (Harp acc.)	55065	12	1.50	
Gospel Songs No. 1—Moody-Sankey Hymns				
and No. 2—Billy Sunday Hymns—Victor Mixed Chorus	35510	12	1.25	
HAMLIN, GEORGE—Love's Nocturne (Harp and 'Cello acc.)	Weatherly-Temple	74457	12	1.50
HANDS UP—See I'm Simply Crazy Over You				
Hans und Liesel (Folk Song) In German	Gluck-Reimers	87183	10	2.00
HARLAN-MURRAY—See Duets, Vocal				
HARP SOLOS—Lucia Intermezzo and Norma Fantasia—Francis Lapitino	17929	10	.75	
HARRISON, BEATRICE, 'Cellist—To My Guitar and Slumber Song	45072	10	1.00	
HARRISON, CHAS.—See Little Honolulu Lou and When You're in Love				
HARRISON, J. F., and JAMES REED—See Duets, Vocal				

HAWAIIAN RECORDS

Ainahau and Meleana (Hula) Irene West Royal Hawaiians	17864	10	.75	
Liaika Wai Mapuna (Longing Spring) and Hoo Mau—Toots Paka Hawaiians	17907	10	.75	
My Bird of Paradise and Kawailau Waltz—Guitars—Louise-Ferera	17892	10	.75	
Poli Pumehana (Press Me to Thy Bosom) and Ko Maka Palupanu—Toots Paka	17867	10	.75	
HEBREW RECORDS (See Hebrew Supplement for complete list)				
Mi Scheberach—Rosenblatt and Chisidisch—Violin—Gardner	67538	10	.75	
Mnucho Yimcho and Hatikvoh (with Organ and Choir)	Cantor Kanewsky	67540	10	.75
Odom Yesodo Meofor and El Molei Rachmin (with Organ and Choir)	Kanewsky	67541	10	.75
Ohavti and Eshkol (with Organ and Choir)	Cantor Meyer Kanewsky	67539	10	.75

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		Number	Size		
HEMPEL, FRIEDA, Soprano					
Ben Bolt		Nelson-Kneass			
Masked Ball—Volta la terrea (Reading the Stars on High) <i>In Italian</i>		88541	12	3.00	
		87235	10	2.00	
Henry Attempts Suicide and Insect Powder Agent—Golden-Marlowe		35504	12	1.25	
Hezekiah—One-Step and <i>In Alabama, Dear, With You</i> —Fox Trot—Conway's Band		35501	12	1.25	
HIAWATHA'S WEDDING FEAST —See Onaway! Awake, Beloved!					
Hip Hip Hooray One-Step and I'm Simply Crazy Over You—Victor Mil. Band		35515	12	1.25	
Hip Hip Hooray (N. Y. Hippodrome)—See Ladder of Roses, My Fox Trot Wedding Day					
Hippodrome March—See New York Hippodrome					
HOLMES, TAYLOR					
I Couldn't Distinguish the Words and If I Could Be By Her—Holmes		45073	10	1.00	
If I Could Be By Her and I Couldn't Distinguish the Words—Holmes		45073	10	1.00	
If It Takes a Thousand Years—Reed-Harrison and Could Dreams—Ballard		17903	10	.75	
If the World Should End—Wheeler and Love, Here is My Heart—Miller		17916	10	.75	
If You Only Had My Disposition—Peerless Qt. and I'm Simply Crazy—Mac		17912	10	.75	
Im Abendrot (In the Sunset Glow) <i>In German</i> (Schubert) Julia Culp		64492	10	1.00	
IMPERIAL QUARTET					
Cross Bow (From Robin Hood) and Way Down Yonder		17873	10	.75	
Perfect Day (Jacobs-Bond) and My Ain Folk—Imperial Quartet		17872	10	.75	
I'm Simply Crazy Over You (Hands Up) Macdonough and If You Only—Qt		17912	10	.75	
I'm Simply Crazy Med. One-Step and Hip Hip Hooray One-Step—Victor Band		35515	12	1.25	
In a Gondola—Impromptu (Elman) Pianoforte acc. Violin Mischa Elman		64530	10	1.00	
In Alabama, Dear, With You—Fox Trot and Hezekiah—One-Step—Conway's B		35501	12	1.25	
IN A PERSIAN GARDEN —See Ah! Moon of My Delight					
In Monterey (Moret) E. Wheeler and Little Honolulu Lou—C. Harrison		17883	10	.75	
Insect Powder Agent and Henry Attempts Suicide—Golden-Marlowe		35504	12	1.25	
In Wintertime Waltz and Perfect Day Medley Waltz—McKee's Orchestra		35511	12	1.25	
Ireland and My Own Home Town in Ireland—George MacFarlane		45074	10	1.00	
IRENE WEST ROYAL HAWAIIANS —See Hawaiian Records					
Irish Tune from County Derry and Shepherd's Hey—V. Concert Orchestra		17897	10	.75	
Is There Still Room for Me—Peerless Qt. and Georgia Moon—Sterling Trio		17927	10	.75	
It's Tulip Time in Holland One-Step and Georgia Grind—Fox-Trot—Street Piano		17884	10	.75	
It Takes Nine Tailors to Make a Man—See Cross Bow					
I've Been Floating Down the Old Green River and Ballymooney—Murray		17885	10	.75	
JOLSON, AL—Asleep in the Deep—Parody and New Cure—Nat M. Wills		17915	10	.75	
JONES, ADA—See Beatrice Fairfax and Out of a City of 6 Million					
JONES and MURRAY—See Duets, Vocal					
Joy of the Morning (Ware) and Boat Song (Ware) John Barnes Wells		17693	10	.75	
Just a-Wearyin' for You (Jacobs-Bond)					
and Mattinata (Morning Serenade) Master Pickels		17905	10	.75	
Just a-Wearyin' for You and Perfect Day and In Wintertime—McKee Orch		35511	12	1.25	
KANEWSKY, CANTOR MEYER —See Hebrew Records					
KAUFMAN, IRVING —See All I Can Do, Chinese Blues, My Fox Trot Wedding Day					
and Piney Ridge					
KAUFMAN and MURRAY —See Duets, Vocal					
Keep the Home Fires Burning—See Till the Boys Come Home					
KLINE, OLIVE, and ELSIE BAKER —See Duets, Vocal, and Educational Records					
KLINE, OLIVE —Ladder of Roses and Waltz Entrancing		17922	10	.75	
KREISLER, FRITZ, Violinist					
Slavonic Dance, No. 2 (In E Minor)		Dvořák-Kreisler	74437	12	1.50
Songs Without Words (No. 25—May Breeze)		Mendelssohn	64542	10	1.00
KREISLER-FARRAR —Mighty Lak' a Rose		Ethelbert Nevin	88537	12	3.00
KREISLER-McCORMACK —Carmè (Canto Sorrentino) <i>In Italian</i> de Curtis		87231	10	2.00	
Ladder of Roses (Hip-Hip Hooray) and Waltz Entrancing—Kline		17922	10	.75	
LAPITINO, FRANCIS J. —Harp Solos—Lucia Intermezzo and Norma Fantasia		17929	10	.75	
L'Arlesienne—Suite No. 2 and Caprice Espagnol—Vessella's Band		17908	10	.75	
Last Rose of Summer and Believe Me, If All Those Charms—Violin—Gardner		17871	10	.75	
LAUDER, HARRY —See Doughie the Baker and Rosie					
Liebestreu (Faithful Love) (Op. 3, No. 1) (Brahms) <i>In German</i> Ober		64500	10	1.00	
Little Bit of Heaven (Ernest Ball)		John McCormack	64543	10	1.00
Little Bit of Heaven and Where the River Shannon—McKee Trio		17898	10	.75	
Little Honolulu Lou—Chas. Harrison and In Monterey—E. Wheeler		17883	10	.75	
Lohengrin—Bridal Chorus—V. Opera Chorus and Flying Dutchman—Women's Cho		35494	12	1.25	
Long, Long Ago (Bayly) and Darling Nellie Gray—Violin—Samuel Gardner		17888	10	.75	
Lorelei—Volkslied (The Loreley) (Silcher) <i>In German</i> Schumann-Heink		88547	12	3.00	
LOUISE, HELEN, Guitarist —See Hawaiian Records					
LOVAT BAGPIPE BAND —Scotch Medley—No. 1 and No. 2		17920	10	.75	

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		Number	Size
Love, Here is My Heart—Miller	and If the World Should End—F. Wheeler	17916	10 .75
Love in Springtime (Se saran rose)	and Boheme—Musetta Waltz—Pickels	17876	10 .75
Love's Nocturne (Weatherly-Temple)	(Harp and 'Cello acc.) George Hamlin	74457	12 1.50
Lucia Intermezzo (Donizetti)	and Norma Fantasia—Harp solos—Lapitino	17929	10 .75
Lullaby (From "Indian Songs") (Lieurance)	Julia Culp	64491	10 1.00
MACDONOUGH, HARRY—I'm Simply Crazy Over You and That Hula Hula			
MACFARLANE, GEO.—My Own Home Town in Ireland	and Ireland	45074	10 1.00
Maiden's Prayer	and Sounds of the Harp—Neapolitan Trio	17893	10 .75
MARLOWE and GOLDEN—Insect Powder Agent	and Henry Attempts Suicide	35504	12 1.25
MARSH, LUCY, and REINALD WERRENRATH—See Educational Records			
MARTINELLI, GIOVANNI—See Ernani, Masked Ball and Trovatore			
Masked Ball—Barcarola, Di tu se fedele (Waves Will Bear Me) Italian	Martinelli	64487	10 1.00
Masked Ball—Volta la terrea (Reading the Stars on High) In Italian	Hempel	87235	10 2.00
Mattinata (Morning Serenade) and Just a-Wearyin' for You—Master Pickels		17905	10 .75
MAY NIGHT (Rimsky-Korsakow) See Slumber Song			
McCORMACK, JOHN—See Adeste Fideles, Little Bit of Heaven, Morning, Some- where a Voice and When the Dew is Falling			
McCORMACK and KREISLER—Carmè (Canto Sorrentino) In Italian de Curtis		87231	10 2.00
McKEE TRIO (Violin-'Cello-Piano) See Little Bit of Heaven, Mother Machree, Perfect Day and Where the River Shannon Flows			
McKEE'S ORCHESTRA—See Orchestra Records			
Mefistofele Selection and Forza del Destino—Solenne—Vessella's Band		35512	12 1.25
Melodie (Gluck) (Air from Orfeo) Violin	Mischa Elman	74459	12 1.50
Melody Rag and Success Medley—Accordion Solos—Pietro		17895	10 .75
MERCHANT OF VENICE—Tell Me Where is Fancy Bred—See Educational Records			
MESSIAH (Handel) See Educational Records			
MEYERBEER, GIACOMO—See Fackeltanz			
MIDSUMMER NIGHT'S DREAM—You Spotted Snakes See Educational Records			
Mighty Lak' a Rose (Ethelbert Nevin)	Geraldine Farrar-Fritz Kreisler	88537	12 3.00
Mignon—Overture—Part I and Part II—Victor Concert Orchestra		17909	10 .75
MILLER, REED—Exhortation, Dah's Gwinter be er Lan'slide, Love, Here is My Heart			
MILLER and WHEELER—See Duets, Vocal			
Miss Vixen—Fox Trot and Blue Paradise—One-Step—Conway's Band		35502	12 1.25
Molly Dear, It's You I'm After—Orpheus Qt and Along the Rocky—American Qt		17900	10 .75
Monotone, The (Ein Ton) (P. Cornelius, Op. 3, No. 3)	Gluck-Zimbalist	87208	10 2.00
Morning (Frank L. Stanton-Oley Speaks)	John McCormack	64498	10 1.00
M-o-t-h-e-r—Burr and Wedding of the Sunshine and Rose—Campbell-Burr		17913	10 .75
Mother Machree and Perfect Day (Violin-'Cello-Piano) McKee Trio		17835	10 .75
MURRAY—See Ballymooney, I've Been Floating and When I Get Back			
MURRAY and JONES—See Duets, Vocal			
MURRAY and KAUFMAN—See Duets, Vocal			
MURRAY, HARLAN and BELMONT—See Duets, Vocal			
My Ain Folk (Lemon) and Perfect Day—Imperial Quartet		17872	10 .75
My Fox Trot Wedding Day—Kaufman and Under Arabian Moon—Murray-Kaufman		17923	10 .75
My Little Girl One-Step and Down in Bom-Bombay—One-Step—Conway's Band		35495	12 1.25
My Own Home Town in Ireland and Ireland—Geo. MacFarlane		45074	10 1.00
NEAPOLITAN TRIO—Maiden's Prayer and Sounds of the Harp		17893	10 .75
New Cure for Drinking—Wills and Asleep in the Deep—Parody—Jolson		17915	10 .75
New York Hippodrome March and Pathfinder of Panama March—Sousa's B		17901	10 .75
Night Before Christmas—Patten and Gingerbread Boy—Faulkner		35418	12 1.25
Nightingale Waltz and Angel's Dream Waltz (For Dancing) Conway's Band		35500	12 1.25
Noche Serena (Calm Night) (Mexican Folk Dance) In Spanish de Gogorza		64480	10 1.00
Noël (Holy Night) Venetian Trio and Stille Nacht—Celesta—Arndt		17842	10 .75
Norma Fantasia (Bellini) and Lucia Intermezzo—Harp Solos—Lapitino		17929	10 .75
OBER, MARGARETE—See Liebestreu and Trovatore			
Oberon—Ozean ! Du Ungeheuer (Ocean, Thou Mighty Monster) In German Gadski		88545	12 3.00
Oft in the Stilly Night (Harp acc.) and Good-Bye—Werrenrath		55065	12 1.50
Oh Dry Those Tears (Teresa Del Riego) In English Sophie Braslau		74456	12 1.50
Old Country Fiddler on the School Board and Sister Sorrowful—Taggart		17910	10 .75
Onaway! Awake, Beloved! and Ah! Moon of My Delight—Paul Althouse		55059	12 1.50
ORCHESTRA RECORDS			
In Wintertime Waltz and Perfect Day and Just a-Wearyin'—McKee's Orchestra		35511	12 1.25
Mignon Overture—Part I and Part II—Victor Concert Orchestra		17909	10 .75
Perfect Day and Just a-Wearyin' for You and In Wintertime—McKee's Orchestra		35511	12 1.25
Poet and Peasant Overture—Part I and Part II (Suppé) Victor Concert Orchestra		35509	12 1.25
Romeo and Juliet—Juliet's Slumber and Venetian Love Song—V. Concert Orch		17866	10 .75
Shepherd's Hey and Irish Tune from County Derry—Victor Concert Orchestra		17897	10 .75

Alphabetical List of Dec., Jan. and Feb. Records

	Number	Size	
ORPHEUS QUARTET—See Molly Dear, It's You, Stein Song and Swing Along			
ORQUESTA ARGENTINA DE FERRER—See Dance Records			
Out of a City of Six Million People—Jones and You'd Never Know—Duet	17911	10	.75
Parody—Asleep in the Deep—Jolson and New Cure for Drinking—Wills	17915	10	.75
Parody on Eight Familiar Songs and Father of 36—Nat M. Wills	17894	10	.75
Pathfinder of Panama March and New York Hippodrome March—Sousa's Band	17901	10	.75
PATTEN, CORA MEL—Night Before Christmas and Gingerbread Boy—Faulkner	35418	12	1.25
PEERLESS QT.—Alagazam, If You Only Had My Disposition, Is There Still Room, To Lou, When It's Orange Time, When Old Bill Bailey Plays and You'll Be There			
Perfect Day (Jacobs-Bond) and Mother Machree (Olcott-Ball) McKee Trio	17835	10	.75
Perfect Day (Jacobs-Bond) and My Ain Folk—Imperial Quartet	17872	10	.75
Perfect Day Medley Waltz and In Wintertime Waltz—McKee Orchestra	35511	12	1.25
PICKELS, MASTER WM., Boy Soprano—See Just a-Wearyin', Love in Springtime, Mattinata and Musetta Waltz			
PIETRO—See Blaze Away, Estudiantina Waltz, Melody Rag, Sousa Medley March, Success Medley and Wedding of the Winds			
Piney Ridge and All I Can Do is Just Love You—Irving Kaufman	17896	10	.75
Poet and Peasant Overture—Part I and Part II—Victor Concert Orchestra	35509	12	1.25
Poppy Time in Old Japan—Reed-Harrison and When It's Orange Time—Quartet	17924	10	.75
POWELL, MAUD, Violinist—Tambourin Jean Marie Leclair	64520	10	1.00
Princess Pat—For Better or For Worse—Kline-Baker and There's a Long Trail—Reed-J. F. Harrison	17882	10	.75
Princess Pat—Gems from and Gems from Alone at Last—Victor Light Opera Co	35517	12	1.25
RECITATIONS—If I Could Be By Her and I Couldn't Distinguish—Holmes	45073	10	1.00
REED, JAMES, and J. F. HARRISON—See Duets, Vocal			
REIMERS, PAUL, and ALMA GLUCK—See Tannenbaum and Hans und Liesel			
RINALDI, MICHELE—Cornetist—Stabat Mater—Inflammatus and Serenade—Band	35508	12	1.25
Robin Hood—The Cross Bow and Way Down Yonder—Imperial Quartet	17873	10	.75
Romeo and Juliet—Juliet's Slumber and Venetian Love Song—V. Concert Orch	17866	10	.75
Rosary, The (Ethelbert Nevin) Ernestine Schumann-Heink	87221	10	2.00
ROSENBLATT, CANTOR JOSEF—See Hebrew Records			
ROSIE (Harper-Lauder) Harry Lauder	70113	12	1.25
Rubáiyát of Omar Khayyám—See Ah Moon of My Delight			
RUFFO, TITTA—Tosca—Cantabile di Scarpia (Scarpia's Air) In Italian Puccini	87220	10	2.00
Samson et Dalila—Mon coeur s'ouvre à ta voix (My Heart) In French Culp	64490	10	1.00
Sappische Ode (Brahms, Op. 94, No. 4) In German Schumann-Heink	87239	10	2.00
SCHUBERT—See Serenade			
SCHUMANN-HEINK, ERNESTINE—See Lorelei, Rosary and Sappische Ode			
Scotch Bagpipe Medley—No. 1 and No. 2—Lovat Bagpipe Band	17920	10	.75
Serenade (Schubert) Vessella's Band and Stabat Mater—Inflammatus—Rinaldi	35508	12	1.25
Shepherd's Hey and Irish Tune from County Derry—Victor Concert Orchestra	17897	10	.75
SIBELIUS, JEAN—See Finlandia			
Sister Sorrowful Entertains and Old Country Fiddler—Taggart	17910	10	.75
Slavonic Dance, No. 2 (In E Minor) (Dvorák-Kreisler) Violin Fritz Kreisler	74437	12	1.50
Slumber Song (From May Night) and To My Guitar—Violoncello—Harrison	45072	10	1.00
Somewhere a Voice is Calling (Newton-Tate) John McCormack	64405	10	1.00
Songs of the Past, No. 7 and No. 8—Victor Mixed Chorus	35498	12	1.25
Songs Without Words—No. 25—May Breeze (Mendelssohn) Violin Kreisler	64542	10	1.00
Socner or Later—Jones-Murray and Chinese Blues—Kaufman	17919	10	.75
Sound of the Harp and Maiden's Prayer—Neapolitan Trio	17893	10	.75
Sousa Medley March and Blaze Away March—Accordion—Pietro Deiro	17921	10	.75
SOUSA'S BAND—See Band Records and Dance Records			
Spanish Dance (Sarasate) (Spanische Tanze—Op. 22, No. 3) Violin Elman	74455	12	1.50
Stabat Mater—Inflammatus Cornet Rinaldi and Serenade—Vessella's Band	35508	12	1.25
Stein Song (Hovey-Bullard) and Swing Along (Cook) Orpheus Quartet	17899	10	.75
STERLING TRIO—Male Voices—See Georgia Moon			
Stille Nacht, heilige Nacht—Celesta—Arndt and Noel—Venetian Trio	17842	10	.75
STOP, LOOK AND LISTEN—See That Hula Hula and When I Get Back			
STREET PIANO RECORDS—Georgia Grind-Fox Trot and It's Tulip Time	17884	10	.75
Success Medley and Melody Rag—Accordion solos—Pietro Deiro	17895	10	.75
Sugar Lump—Fox Trot and Chutney—Fox Trot—Victor Military Band	17692	10	.75
Sweet Dreamland Faces (Hutchinson) Clarence Whitehill	74451	12	1.50
Swing Along (Cook) and Stein Song (Hovey-Bullard) Orpheus Quartet	17899	10	.75
TAGGART, CHARLES ROSS—Sister Sorrowful and Old Country Fiddler	17910	10	.75
Tambourin (Jean Marie Leclair) Violin Maud Powell	64520	10	1.00
Tannenbaum, Der (The Christmas Tree) In German Gluck-Reimers	87229	10	2.00
Tell Me, Where is Fancy Bred—Merchant of Venice—See Educational			

Alphabetical List of Dec., Jan. and Feb. Records

		Number	Size
That Hula Hula—Macdonough-Chorus	and When I Get Back—Murray-Chorus	17930	10 .75
There's a Little Lane Without a Turning—Burr	and You'll Always—Duet	17878	10 .75
There's a Long, Long Trail—Reed-Harrison	and For Better or Worse—Duet	17882	10 .75
'Till the Boys Come Home	and Drummer Boy—Frederick Wheeler	17881	10 .75
To Lou—Peerless Quartet	and When You're in Love—Chas. Harrison	17877	10 .75
To My Guitar (Popner)	and Slumber Song—Violoncello—Beatrice Harrison	45072	10 1.00
TOOTS PAKA TROUPE—See Hawaiian Records			
Torchlight Dance (Fackeltanz)	and Finlandia (Sibelius) Conway's Band	35505	12 1.25
Tosca—Cantabile di Scarpia (Scarpia's Air) (Puccini) In Italian	Titta Ruffo	87220	10 2.00
Trovatore—Di quella pira (Tremble, Ye Tyrants) In Italian	Martinelli	64505	10 1.00
Trovatore—Stride la vampa (Fierce Flames) In Italian	Margarete Ober	64506	10 1.00
Una Partida—Tango (Firpo) and Didi—Tango—Orquesta Argentina de Ferrer	67602	10 .75	
Under the Mellow Arabian Moon—Murray-Kaufman and My Fox—Kaufman	17923	10 .75	
Venetian Love Song and Romeo and Juliet—Juliet's Slumber—V. Concert Or	17866	10 .75	
VENETIAN TRIO (Violin-'Cello-Harp) Noël and Stille Nacht—Arndt	17842	10 .75	
VESSELLA'S ITALIAN BAND—See Band Records			
VICTOR CONCERT ORCHESTRA—See Educational and Orchestra Records			
VICTOR DANCE ORCHESTRA—See Dance Records			
VICTOR LIGHT OPERA CO—See Gems from Princess Pat and Alone at Last			
VICTOR MIXED CHORUS—See Educational Records, Gospel Hymns and Songs of the Past, No. 7 and 8			
VICTOR OPERA CHORUS—See Lohengrin—Bridal Chorus			
VICTOR WOMEN'S CHORUS—See Educational and Flying Dutchman			
VIOLIN RECORDS—See Elman, Gardner, Kreisler and Powell			
VOLONCELLO RECORDS			
To My Guitar and Slumber Song—Beatrice Harrison	45072	10 1.00	
Walkure—Siegmund's Liebeslied German and Gioconda—Cielo—Italian—Althouse	45076	10 1.00	
Waltz Entrancing—Alone at Last and Ladder of Roses—Kline	17922	10 .75	
WARE, HARRIET—For two selections with accompaniment by Miss Ware see Wells			
Warrior Bold, A (Thomas-Adams)	Herbert Witherspoon	64528	10 1.00
Way Down Yonder in the Cornfield and Cross Bow—Imperial Quartet	17873	10 .75	
Wedding of the Sunshine and the Rose—Campbell-Burr and Mother—Burr	17913	10 .75	
Wedding of the Winds—Waltz and Estudiantina Waltz—Accordion—Pietro	17865	10 .75	
WELLS, JOHN BARNES—Boat Song and Joy of the Morning	17693	10 .75	
Wenn die Schwalben heimwärts zieh'n (When the Swallows) In German	Gluck-Zimbalist	87236	10 2.00
WERRENRATH, REINALD—Good Bye (Tosti) and Oft in the Stilly Night	55065	12 1.50	
WERRENRATH, REINALD, and LUCY ISABELLE MARSH—See Educational Records			
What's the Use of Going Home—Murray-Kaufman and Beatrice Fairfax-Jones	17926	10 .75	
WHEFLER, ELIZABETH—In Monterey and Little Honolulu Lou—C. Harrison	17883	10 .75	
WHEELER, FREDERICK—See Drummer Boy, If the World and Till the Boys Come Home			
WHEELER, FRED, and REED MILLER—See Duets, Vocal			
When It's Orange Blossom Time in Loveland—Peerless Quartet			
When Old Bill Bailey Plays the Ukalele and Poppy Time—Duet	17924	10 .75	
When the Dew is Falling (McLeod-Schneider) and Alagazam—Peerless Quartet	17904	10 .75	
When You're in Love with Someone—Charles Harrison	John McCormack	64497	10 1.00
Where the River Shannen Flows and To Lou—Peerless Quartet	17877	10 .75	
Whistle While You Walk—Murray-Belmont and Little Bit of Heaven—McKee Trio	17898	10 .75	
WHITEHILL, CLARENCE—Dream Faces and Blue Jay and Thrush—Trio	17891	10 .75	
WILLIAMS, EVAN—From the Land of the Sky-blue Water	W. M. Hutchinson	74451	12 1.50
WILLS, NAT M.—See Father of 36, New Cure for Drinking and Parody on Eight Familiar Songs	Eberhart-Cadman	64516	10 1.00
WITHERSPOON, HERBERT—See Calvary and Warrior Bold			
WORMSER, D., Zither Solos—See German Records			
You'd Never Know That Old Home Town—Collins and Harlan			
You'd Never Know Medley—Fox Trot and Out of City—Ada Jones	17911	10 .75	
You'll Always be the Same Sweet Girl—Reed-Harrison		35516	12 1.25
You'll Be There—Peerless Quartet and There's a Lane—Burr	17878	10 .75	
You Spotted Snakes—Midsummer Night's Dream—See Educational Records		17902	10 .75
ZIMBALIST-GLUCK—See Monotone and Wenn die Schwalben			
ZITHER SOLOS—See German Records			

TEN VICTOR RECORDS which should be in every home

			Number	Size	
Serenade (Schubert) <i>In English</i>	Williams	64093	10	\$1.00	
Stille Nacht, heilige Nacht (<i>Silent Night</i>) <i>In German</i>	Julia Culp	64397	10	1.00	
Little Grey Home in the West (<i>'Cello obbligato</i>)	Alma Gluck	64412	10	1.00	
Paloma, La (<i>The Dove</i>) <i>In Spanish</i>	Emilio de Gogorza	74379	12	1.50	
His Lullaby (Bond) <i>In English</i>	Ernestine Schumann-Heink	88118	12	3.00	
Berceuse from Jocelyn (<i>Lullaby</i>) <i>In English</i>	McCormack-Kreisler	88483	12	3.00	
Rigoletto — <i>Quartet—Bella figlia dell' amore</i> (<i>Fairest Daughter of the Graces</i>) <i>In Italian</i>	Caruso-Sembrich-Scotti-Severina	96001	12	6.00	
Lucia — <i>Sextette—Chi mi frena</i> (<i>What Restrains Me</i>) <i>In Italian</i>	Caruso-Tetrazzini- Amato-Journet-Jacoby-Bada	96201	12	7.00	
Love's Dream After the Ball <i>Violin 'Cello and Harp</i> Venetian Trio		17720	10	.75	
Dream Visions — <i>Intermezzo</i> <i>Violin, Flute, 'Cello and Harp with Bells</i> Florentine Quartet					
Gems from "Traviata" — <i>Part I</i> Victor Opera Company		35433	12	1.25	
Gems from "Traviata" — <i>Part II</i> Victor Opera Company					